

Seeing Violence Through Gender

New anthology looks at women who are No Angels

by Mariko Tamaki

Several weeks ago, I had a discussion with a friend about my favorite TV show, *Law and Order*. My friend was incensed. Apparently, she'd taken a poll and was annoyed at the high percentage of female violence (that is, violence perpetrated by women) on the show. Ridiculous, she said, and inaccurate. Everyone knows that violent crimes are most often committed by men.

It's true, actually, that most violent crimes (ie: murder, rape, and assault) are committed by men. In 1989, the Department of Justice (U.S.) tabulated that of the people arrested for violent crimes, 88.6% were men. In Britain in 1991, while 43,300 men were charged with violence against a person, only 3,900 women were charged.

While the rarity of actual female violence may make the high percentage exhibited on prime time television unrealistic, it certainly doesn't make it incomprehensible. TV dramas like to shock, and TV viewers get a rise out of that dark feeling of surprise or betrayal.

Among many other inquiries concerning women and their depiction with relation to violence, the new release *No Angels* deals with women criminals' betrayal in media. For example, writer Sean French (whose essay "Partners in Crime: Defending the Female Species" appears in *No Angels*) notes that it is the rarity of female violence that adds to the related feelings of betrayal often connected to female violence, especially in murder cases. It's not in our mindset to expect women to commit violence. We are told, as children, to beware of strangers (read: strange men) because they might try to hurt us. But what about the case of Rosemary West, a woman convicted (along with her husband, Frederick West) of the murders of 10 young women, most of whom were snatched off the street by Rosemary?

Certainly we are taught to avoid strange men, but would most of us be wary of approaching a woman alone on the streets at night?

Before discussing what *No Angels* is, I feel I must add a brief statement of what it is *not*. As a collec-

tion, *No Angels* is not an attempt to lump incidents of female violence together, rather each incident is recognized as being "unique and complex". The anthology is also not an effort to explain female violence or blame female violence on any one cause. Rather than saying that women's violence is a reaction to male oppression, *No Angels* asks why society insists on labeling all women who commit violence as victims.

Overall, *No Angels* is a book which examines how we as a society react to and explain incidents of female violence. It is less a book about violence than it is a study of gender.

When, as the introduction notes, it is a woman's sex that is the primary explanation or mitigating factor offered up in any attempt to understand her crime, it is impossible to discuss society's reaction to female violence without discussing the role of gender in our society.

In examining female violence, the writers found in *No Angels* ask several different, and valid, questions. Why are we, as a society, so fascinated with female violence?

femininity that society sets up, we come a step closer to understanding the way society categorizes women who commit violence. In one article, "The Guilt of the Innocent and the Innocence of the Guilty," Anette Ballinger suggests that in order to preserve the traditional concept of women as nurturing and delicate (read: mother) society categorizes those women who commit violence as being either 'mad' or 'bad'. By defining those women who commit violence as an aberration of sorts (being either evil or mentally malfunctioning) society preserves the supposed passivity and submissiveness of woman's nature.

Furthermore, though the category of "woman as victim" (the most recently employed according to this author) may be legitimate, it is still, on the whole, a branch of the concept of woman as mad, implying a lack of moral responsibility and a distance between the woman and the act of violence. Ballinger is not arguing against the possibility that abused women can and do strike out against their abusers, but against the concept that the women who do this are of diminished capacity, or are some how mentally imbalanced when they kill, as is implied by the 'mad' or 'bad' categories. What Ballinger, and *No Angels* as a whole, calls for is a space for a discourse which recognizes the possibility that sane and rational women can and do commit acts of violence.

With or without explanation, female violence is big news. Take the case of Lorena Bobbitt, for example, who was jetted into instant (though lurid) celebrity status when she hacked off the organ her then husband, John Wayne, held dear. Or what about Betty Broderick, who killed her ex-husband and his second wife in 1989, and whose "real life story" was featured in the made-for-TV movie *A Woman Scorned: The Betty Broderick Story*. (which premiered in 1992). Rather than begrudging the fact that there are so many female murderers on prime time, *No Angels* sets to the task of asking what these representations say about the way we see 'women' in general.



Why are the explanations offered for female violence so inadequate? What does the way female violence is represented and analyzed (say, in the media) have to say about us as a society?

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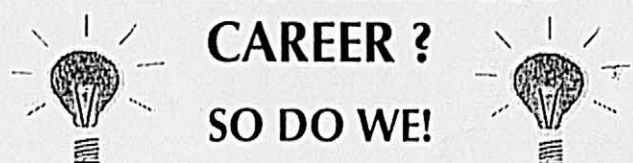
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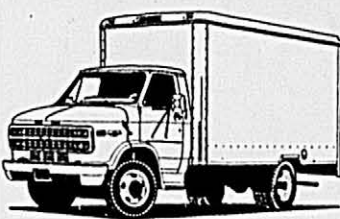
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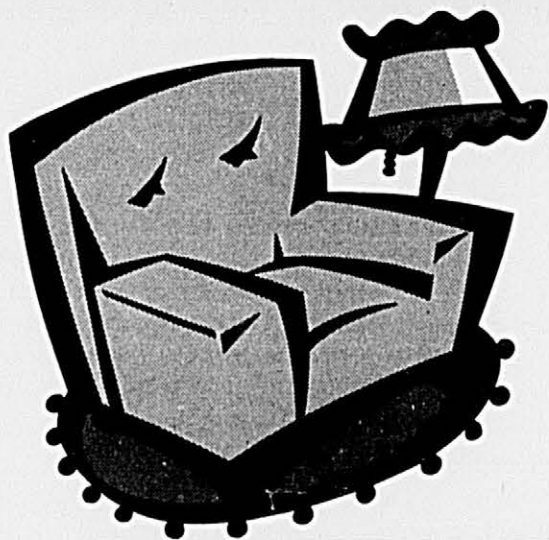
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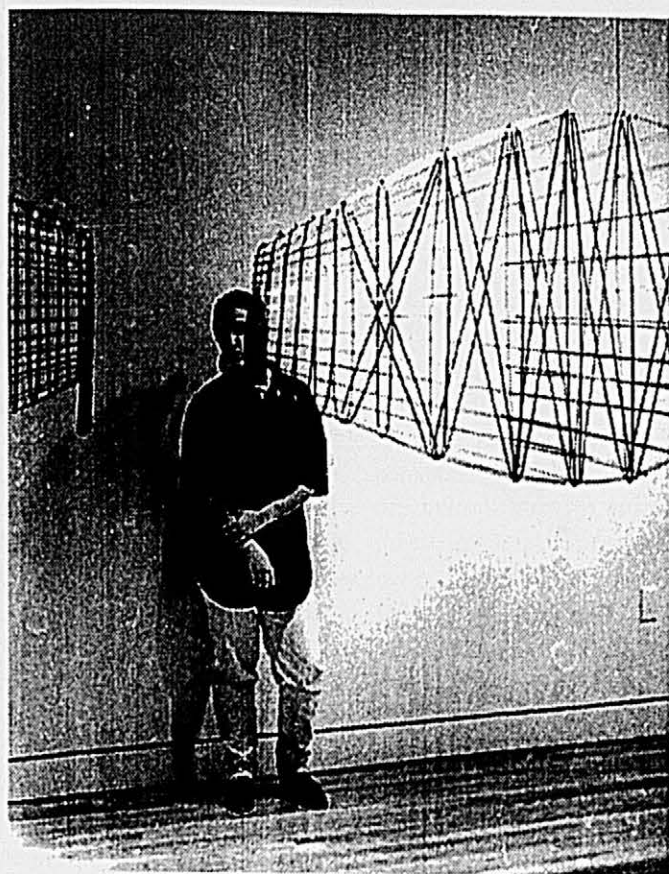
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The motion commotion

Francois Morelli's art exhibit

Photos and Text by Lili Ibara

The sculptor Francois Morelli recently tried to fly — I know because I saw his video recordings of the endeavour. He straps his various metal sculptures on to his back, one at a time, and poses for take-off with each of them. What is fascinating is that despite the weight and awkward shapes of the materials in the sculptures (metal wire, son's shoes, grandparents' kitchen knives, baby scale, and so on) it looks like he just might do it. He never does, but the video clips were short, so I don't know what happened after the camera left. When I saw him he was greeting gallery-goers, happily grounded and shaking hands amidst his sculptures.

Morelli is a Montréal artist who has spent 15 years sculpting. His recent work incorporates sentimental objects with woven and expanded metal wire. He selects his objects for the personal meaning they have for

him and for the allegories they will create for viewers. Morelli stresses that he builds his sculptures by adding bits of wire and shaping them by hand in order to slowly fill the negative spaces between objects. He describes his work in terms of "expanding rings and projecting vectors," the wire frameworks reflecting his attention to geometry and ordered shapes.

As for subject, Morelli frequently deals with childhood and parenthood, adding cast-off objects from his son and his parents to his work. He says of the installation, "The sculptures here incorporate transformations and metaphor while addressing issues surrounding the family, the renewal and regeneration of its inherent roles . . ."

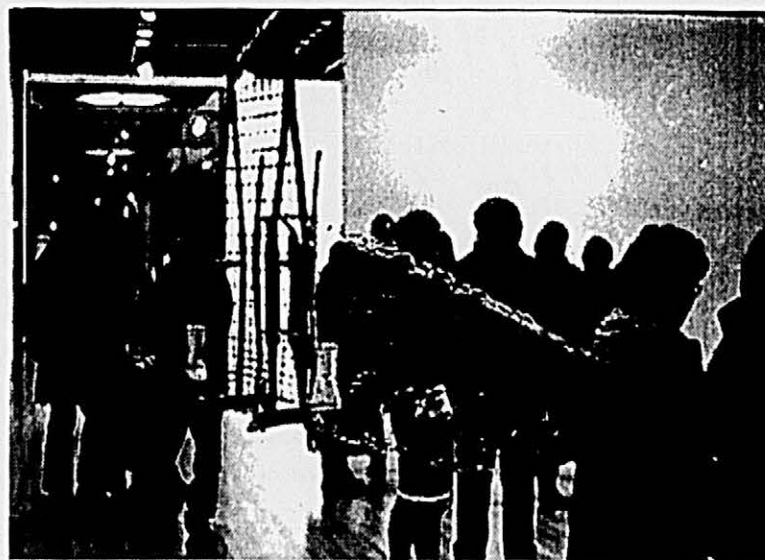
The sculptures include many of his own household objects in a framework of carefully intertwined wire. His largest work on display, *Squadron*, balances giant metal wings in high chairs in the place where the child should sit. He summarizes *Squadron* as "Five metal-welded high chairs sprouting wings, A squadron grounded by duty, A rhythm altered by the

weight of my fallen pillow."

At a loss to understand what Morelli was attempting, I asked another visitor,

She and I walked around another sculpture, *Heaven's Gift*, and studied the 36 matching shoes of Morelli's son that radiate from a central painting in

it. She noticed that in our own viewing of it we were walking faster and faster, accelerating along with the tiny shoes. To her it acted as a sequence of film stills that come alive when they are viewed fast enough. For me it was the running steps of the owner of



Danielle Binet, what she thought of the work. We surpassed our language barrier through much hand-waving and gesturing, as she told me she loved the sweep of the sculptures lines. They were indeed graceful, calculus worthy curves. Binet saw the sculptures as angels, or birds, or maybe simply arm extensions. As the two of us imitated the sculptures with our arms held out she squatted next to one with me and explained that the part of each pair of wings that sits in the chair helps to ground it. With her explanation, the shapes became children strapped into their high chairs, trying to ascend.

Another sculptor, Christiane Patenaude, marveled at the volume Morelli created as he accumulated space by connecting small bits into a significant whole.

the shoes, expanding outwards.

Beyond Morelli's references to family and parent-child relations in his work, his sculpture invites movement. I watched a small boy run around the hanging wings of his *The Bridge* and peek out through the mesh. I also saw quite a few not-so-small people getting dizzy walking around *Heaven's Gift* and gesturing through the other pieces.

Because of the sculptures' inviting movement and the attractiveness of Morelli's wire shapes, the household objects contained within them are elevated into a new realm. His grandparents' kitchen knives are transformed into the smooth, sharp edge of a pair of wings in *Domestic Flight*. The backpack straps in *The Bridge* become the harness for a flying machine. The homey objects work well with the wire forms but it is still disturbing to see a child's belongings caged in wire. Perhaps, this discomfort is what Morelli means when he says that his objective is "to subtly destabilize the viewer." He might just want to make us dizzy instead. Either way, his sculptures ask the viewer to wonder how they cause such movement, even as she is running around them.

The Morelli art exhibit runs through until May 3 at the Leonard & Bina Ellen Art Gallery of Concordia University, 1400 de Maisonneuve West (Webster Library building), Mon-Fri 11-19h, Saturday 13-17h. Admission is free.

Erratum

The photographs used in last week's article about *Mosaica* ("Better than Footloose," The McGill Daily Culture, March 20) should have been attributed to Andrea Gumpert. The Daily regrets the error.

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Letters

Don't Blame SSMU

To the Daily,

I am sick of hearing people criticize the SSMU elections because the voter turnout is low. For three weeks, the candidates tried to get students interested in the issues, and encouraged them to vote. If only 20 per cent voted, who are you going to blame? SSMU? I don't think so. It seems that 80 per cent of students simply do not care, and that is truly sad. But it is up to each individual student to get involved in the electoral process, and if they choose not to, we can hardly blame those who do in fact get involved. Until the critics can suggest a better alternative to SSMU elections, perhaps they should encourage students to take a more active role in the process.

Carrie Goldstein
U2 Management

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Get ready to dig in

CKUT's annual funding drive presents *Ear Pabulum*, and more...

Perhaps a fundraiser crawl is just what you need to take your mind off the imminence of the end-of-term black hole and apparent non-existence of spring. CKUT is offering up a tasty full-course menu of events inside and out of its annual fundraising drive. Although the drive is scheduled for April 3 to 13, a number of pre- and post-supplements will span from March until May. The events will reflect the flavour of CKUT's programming and aim specifically at obtaining some feedback from the variety and diversity of the communities to which it caters.

Whether you're planning to take the grand tour or simply check out the goods, *Ear Pabulum* is a good place to start. This spoken word event, whose title suggests a relation with auditory infant food, promises to be soft and digestible. Don't, however, let yourself be misled by the billing. Several of the performers featured are notorious for the political content of their work, while a few will also be presenting musical acts. Featured performers include several CKUT hosts, such as Fortner Anderson, Victoria Stanton, Vince Tinguely, Eve Langevin, Pierre Renaud and Ian Ferrier. Also performing will be director and playwright Leah Raven Vineberg, singer songwriter Annabelle Chvostek, Mitsiko Miller, organizer of *La Vache Enragée*, as well as Alex Boutros and Karria Perry. The event prom-

ises to be a "smorgasbord of spoken word delights."

All events involved with the funding drive revolve around allusions to food, in an effort to promote the "nutritious and delicious" aspects of its programming. The drive's goal this year is \$50,000, which represents a significant part of the radio station's operational budget. To attract more pledges, the drive has set up a feast of prizes which will be allocated on the basis of the amount donated. They hope to entice donors further by entering their name into a Grand Prize Draw for every 25 dollar pledge. Grand prizes consist of the usual trips, passes and certificates and, new this year, an hour of your own CKUT programming. So if you're feeling the effects of winter malnutrition, whet your appetite for some spicy entertainment.

Ear Pabulum will be taking place on Thursday March 27, at Bistro 4 at 20h. Entrance is \$3.

Other events include:

Groove Kitchen (April 3, at Harem Lounge)

Hornucopia (April 6, at Isart)

Latin Jam (April 9, at Balattou)

Indie Gestion (May 1, 8, and 15, at Monkey House)

Pledge line opens April 3, at 15h: #398-8991

—Noémi Tousignant

McGill stands

alone

Latest in a series of protests against tuition fee hikes

by Andrea Mason & Mark Narron

Students had to find an alternative entrance into the Arts building yesterday between 12h30 and 13h30. A group of 50 students chained the doors shut in a symbolic act of protest against the administration's decision to increase extra-session, administrative and international student fees.

"The lockout symbolized how we are being shut out of our education," commented John McIntyre, a TA from the English Graduate Students Association (EGSA) and one of the demonstration organizers.

It was also a response to the "dismissive, contemptuous tone" in which the Board of Governors addressed student concerns at last week's meeting.

"Students have been left outside the process. We have effectively been silenced by the BoG," asserted McIntyre.

McIntyre pointed out that similar proposals to increase fees were

rejected by the Université de Québec à Montréal (UQAM) and the Université à Montréal (U de M).

"UQAM and UdeM won't increase student indebtedness. McGill stands alone," declared McIntyre.

Protesters assert that McGill's privatization initiatives will create an exclusive, elitist system.

"I was told by a professor last year that the PhD program was designed for upper class, single males," said Tamara Bates, EGSA President. "The make-up isn't actually that, but if BoG approves these proposals, that's what it will revert to."

Many of the protesters perceived the demonstration as a frustrated last-ditch effort to gain access. Melanie Mortensen, currently an EGSA TA, says she will not be able to continue her studies next year.

"I'm a single mom and there's no way I can raise a kid on a TA salary. And now I can't get my PhD."

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Crawling Out of The Crib

Montreal's online forum masses wanted

by Ira Nayman

Is there a void in your life which can only be filled with a copiously illustrated history of Quebec license plates? Do you yearn to get away from Montréal's never-ending winter by seeing pictures of somebody else on a Jamaican beach? Are you into leather?

All of these subjects, and more, are explored in a new Webzine created largely by Concordia and McGill students, but designed for anybody to contribute to, called The Crib.

Did I make the mistake of calling it a Webzine? "Look, we are NOT a zine!!!" the

creators say on one of the site's pages. "We are a Lounge....a Cafe. This is my CRIB, your CRIB, anybody's CRIB! We come here to chill, to relax and to laugh. We pick up a magazine, browse through it then throw it away."

"Picture a virtual version of your downtown cafe and your Mama's crib. We're kinda home away from home."

Florian Kohler, one of four original creators of the site, claims that it will be geared towards public participation: "It's basically a site about Montrealers for Montrealers."

One section of The Crib, for example, is devoted to 'Rants.' "The status quo!" Stuart Lee writes in the first posted rant. "The way things are, as a blockade to the way things could be. The status quo. It kills people, degrades the imagination, devalues artists, manipulates and marginalizes spirituality. The status quo... God, I'm so sick of all our boring reviling of the god-damned status quo."

Another section, called 'Vibes', is a newsgroup where one person offers an opinion on a specific subject (for example, the value of a university degree) and others are welcome to respond, starting an asynchronous online discussion.

According to Kohler, guidelines about pornography, racism or offensive language will be developed for the site and prominently posted. "It's going to be edited, that's for sure," he said, "because we don't want garbage. We don't want people saying there's too much garbage on the site." However, anything

which fits into the guidelines will be accepted, regardless of subject matter or point of view.

Although its content may seem scattered, Kohler says the Web site's emphasis will be on culture and entertainment. He would like read-

ment, Riot Grrl and its sister page, geek girl). The Crib will usually feature an article from the publication, so the reader can determine if he or she is interested in it before jumping to its site.

Kohler sees The Crib as an alternative to alternative journalism:

"Somebody was saying, 'Why are you doing this? The Mirror or Hour — they have their own Web sites. Well, look at the *Mirror and Hour* — all they do is talk about bands and music. They do sometimes have stuff about culture and Montreal artists, but how often do you see that?"

What will set The Crib apart from other alternative publications is its emphasis on public participation. There is a 'Networking' section where people are encouraged to describe their background and interests for potential employees as well as people who may share them, and there will be a personals section. A chat section has been set up, but it will move from its current server in the US to one in Montreal.

People who are interested in contributing to The Crib do not have to have a lot of computer skills. If you can email Kohler a plain text version of an article, for instance, he will do the HTML coding and simple page design for it. In addition, "I have a scanner at home," he says, "so I'll do the scanning if I can and we'll put your pictures on the Net."

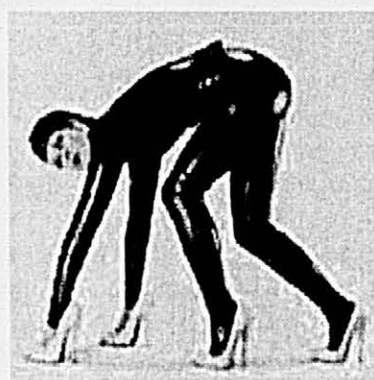
At the moment, The Crib has some technical problems. The button to enter the site from the home page, for instance, is invisible when using Netscape. The site also has some design problems: on one page, for example, the text is almost impos-

sible to read against the background the designer has chosen.

But, as Kohler is the first to

admit, the one and a half month old site is a "work in progress." What is on it a month or two from now really depends on what new contributors will bring to it: "It's going to be a continuous evolution — the page is always evolving."

For more information on The Crib, email cribkeeper@crib.net or visit the Web site at <http://www.crib.net/mtl>.



In addition, the site will contain areas devoted to local visual artists. Not only will their work be showcased, but, "We want you [the artist] to put your comments, your views, your introspection, what you

felt when you took this picture. ...I really believe a lot of people are interested in that."

The first artist's page is devoted to the work of photographer Michel Campeau which links to a 25 year retrospective of his work currently showing at the Canadian Museum of Contemporary Photography.

The Crib also has sections linking to local Web pages and alternative Web publications (at the mo-

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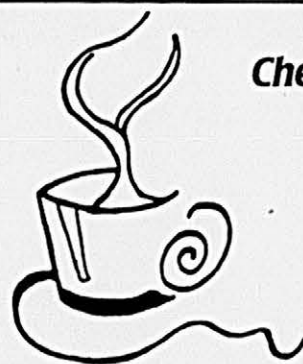
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Hey Mike, hey Harris, we'll shut you down like Paris!

*Sudbury is sixth in a series of city shut-downs
as Ontario moves toward a General Strike*

by Chris Scott

As the kilometer-long procession wound towards the city centre, it was the native drummers who caught one's attention most. Seated on a flatbed truck, chanting and striking a powerful, rising beat, they personified the mixture of joy and anger which characterized the entire protest. Behind them came francophone public sector workers, a schoolbus full of children, a huge red banner announcing the Communist Party. The placards read in English, French and Ojibway, but in the end the message was unambiguous: "City by city is far too slow: let's shut down Ontario!"

Last Saturday's 5000-strong Sudbury demonstration was the sixth in a series of city shut-downs initiated by the Ontario Federation of Labour and other unions in an effort to defeat Mike Harris' staunchly pro-corporate provincial government. The march directly followed a campaign of worker walk-outs and plant shut-downs the day before. Despite some organizational tensions among planners, the protest swelled as locals and solidarity busses from other cities arrived downtown. It culminated in a rally in the Sudbury Arena which united a wider gamut of interest groups than any pre-Harris mobilization.

But just as critically, the city shut-downs have heralded a possible escalation of activist tactics, as focus has shifted from a goal of passive protest, meant to persuade government, to one of direct action, meant to topple it. Revolutionary ideologies, including anarchism, trotskyism, and communism, have consistently held a strong presence.

Systemic concerns, specific policies

As a large, partly francophone community 400 kilometers north of Toronto, Sudbury has suffered hard from the Harris government's social spending cutbacks. Many secondary, and even primary school students are now forced into classes of up to 45 as a result of reduced funding to education, said one janitor in the region's Catholic school system, who did not wish to be named.

Of Sudbury's three hospitals, two are now slated for closure, while the remaining one will receive only a small increase in bed capacity, not nearly enough to make up for the loss, the same source relates.

But other grievances far predate Mike Harris. While the recent 22 per cent slash to welfare payments was a blow, the fact that Sudbury, a nickel and steel mining town, has had traditionally high unemployment

rates, made its impact more severe

And native peoples have also historically faced marginalization. Speaking on behalf of Chief Harvey Petahtegoose, an elder from the local Anishnabi First Nation explained how in the 19th century an agreement was set up through the Robinson-Huron treaty, by which her people would receive a share of the profits from any resources taken from their territory. To date, no such compensation has ever been made, the speaker in the Sudbury arena said.

In fact, there was considerable disagreement among protest organizers as to whether to target these older, systemic concerns, or simply to oppose specific policies of the Harris government.

"Resistance is about escalation!" John Clarke of the Ontario Coalition Against Poverty, proclaimed to the Sudbury crowd. "We have to be prepared to really pull out the stops!"

Clarke described how he was organizing a high-profile squatter colony for the homeless in downtown Toronto, and went on to call for a Paris-style, protracted General Strike — a shut-down of all industry in the province as a leverage to force concessions or even outright resignation, from Mike Harris.

But Clarke's platform is not yet universally endorsed. After the colossal Toronto shut-down last October, which involved mass strikes and civil disobedience, and mobilized a quarter of a million people, many members of the Ontario Federation of Labour began to argue enough was enough. The

protests had made their point, they said; unions should avoid antagonizing the middle class, and work towards a New Democratic Party (NDP) victory in the 1999 provincial elections.

Still, many militant elements disagree, pointing to the substantial cutbacks inflicted through the "social contract" of Bob Rae's previous NDP government. On an ideological level, militants fault the NDP for not implementing what they believe is the only guarantee of social equity: community control of the means of production and distribution of life essentials.

Sudbury soup

One example of a group which does act on this ideal is *Food Not Bombs!*, which showed up for its first-ever soup serving in Sudbury outside the arena on Saturday.

The collective, which was started up in

Boston in 1980 by a group of anti-nuclear activists, has spread steadily throughout North America and Europe with its message that enough wealth does exist to adequately feed the world's people, but is now being squandered on mega-industries such as war. Local members in each city collect food that would otherwise be disposed of from shops or restaurants, and serve it in open air soup kitchens, in an effort both to help the needy, and to demonstrate to the general population that 'First World' hunger does in fact exist.

Because it involves grass-roots activists taking control of a resource, *Food Not Bombs* represents both a challenge to market economics, and a haven for anarchists. Matthew Smrke, 21, of Sudbury, is a Sudbury anarchist who helped organize for the Saturday serving. Smrke has no illusions that human needs can be accommodated within the current economic model. "Our government system is not broken," he says. "Capitalism is doing exactly what it's supposed to. The problem is that we have a government system — that we have a economic system."

Smrke reports that while there is little homelessness or extreme hunger in Sudbury, there is a lot of what he calls "dry starvation". People have only enough money to buy cheap food, low in nutritious value, so they get seriously sick, and could even die, he explains. After the Saturday protest, *Food Not Bombs!* will start serving food in Sudbury's memorial park, then move up in frequency from there,

ready been planned: one in Thunder Bay, on the north-west shore of Lake Superior, on April 28, and subsequently one in Windsor, in the province's south-west, from June 13 to 14.

Spirit of militancy

Sitting on a five-hour bus ride back to Toronto, David Evans hopes not just to defeat the Harris government, but to contribute to

building a community solidarity which will help re-assemble the pieces after Harris' fall.

A masters student and self-described anarchist-syndicalist, Evans sees Ontario's situation as analogous to his native Eng-

land's in the 1970's. Thatcher set out purposefully to "break the back of the unions", precipitating high unemployment and a drop in living standards which have continued to this day.

Evans refuses to accept Harris' justification of the cutbacks as necessary to control the deficit, charging that he is "trying to get a work force that's pliable to the interests of capital." In the new atmosphere of work-or-starve, one boss specifically told Evans that "I've got them [the employees] on pins and needles. I fire a few, and they work harder," as Evans paraphrases.

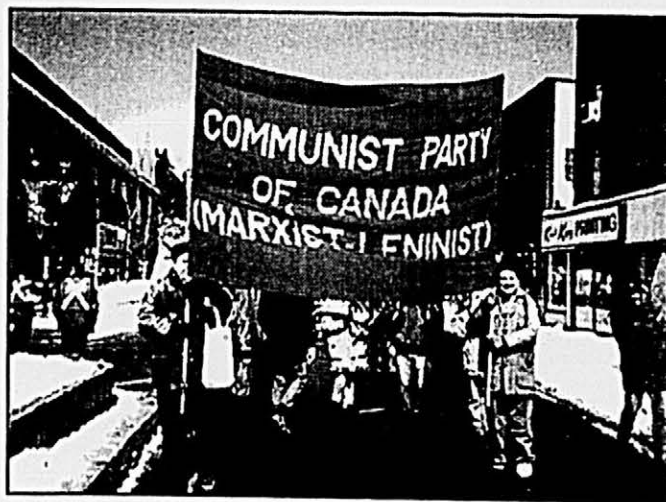
Believing spirit is just as important as realpolitik, Evans pays tribute to the province's natives for starting a cultural resistance which has proven a rallying point for activists of all backgrounds. He admits that the sense of standing together with different people in opposition to a common menace is one of the factors that has allowed him, as an immigrant, to feel more part of "the family of Ontario."

Trusting the effectiveness of labour militance, Evans affirms that "if a General Strike is called, it will be successful," and adds that he would personally support it.

But ultimately, cautions Evans, a General Strike would be only one part of on a more significant quest to build a mutually caring community. "Whether we get the governments out now or then is not as important as what is created in the marches, and in the native dances," Evans considers.



DAILY PHOTO BY CHRIS SCOTT



DAILY PHOTO BY CHRIS SCOTT

Smrke continues.

As a result of the ideological disagreements, the Sudbury shutdown was not as total as in previous cities. Various unions did not walk off the job on Friday. The local steelworkers voted not to support the whole event. Nevertheless, two more shutdowns have al-

Oscar, Oscar

Embittered student who WASN'T invited reviews the biggest show on Earth

by Mariko Tamaki

Did you tune in? Yes you did. Admit it, all of you out there who own a TV were glued to your sets for the yearly three and a half hour bonanza we call.....the Oscars. The following, for those of you who did and didn't watch, is a brief review of this student's reaction to "our little golden boy's" latest (69th) birthday bash.

It was a show in which Hollywood's biggies proved themselves honorable and gutsy. Madonna, despite being passed over for a Best Actress nomination, came out in a gown (that probably cost as much as the production of *Evita* itself) to sing the song from *Evita* that eventually won the Oscar for Best Song. Debbie Reynolds, passed over for a nomination for her role in *Mother*, made a brief appearance to present an oscar (I forget which one), and Lauren Bacall smiled when she lost to Juliette Binoche, who won in the category for best supporting actress for her role in *The English Patient*. (now *that's* acting). Even Letterman, the king of petty, put in a token appearance in the show's opening sequence.

Once again everyone's criticism of the Oscars was that it was horribly long: three and a half hours. At the end of the evening Al

Pacino stole an infamous Billy Crystal line when, before presenting the oscar for Best Picture (which went to *The English Patient*) he quipped, "Well, we're half-way through!" I personally think Susan Sarandon had the right idea when she skipped through the crumbly dialogue each presenter is supposed to go through before announcing the nominees and went right to the award for Best Actor (which went to Geoffrey Rush from *Shine*) in order to give the winner an extra 11 seconds of thank-you's. I mean really, whomever writes the dialogue for the Oscars should be shot. What drivell. It reminds me of the crappy small talk I used to have to go through at my high school prom.

Another thing they could have done to make the show a little shorter was cut the dance numbers, which are truly the tackiest part of the Oscars (tackier than Dennis Rodman's outfit even). The dance number for "That Thing You Do", which was supposed to symbolically chart a band's progress from small time to BIG time was like a bad high school production of *Grease*. Then, to top it off, there was this whole production meant

to glorify the art of editing, featuring the dancers from the production *Lord of the Dance*. (which is heading to Montréal by the way).

Okay, I have nothing against step dancing and step dancers, but what connection do either of these things have to the editing process? Plus, I might add, "editing" usually refers to the process by which several shots are combined in a film. All this production showed was a single clip from each movie. While some sort of editing process might have gone into the creation of this tribute, the content of the tribute itself had nothing to do with editing.

Am I pleased, you ask, with the Acad-

emy's choice of winners? As usual I will have to say Yes and No. I was watching *Late Night with Tom Snyder* last night (yes, I do watch a lot of TV), and he noted that Academy voters tend, over all, to vote for picture that make them look smart, and I think in many ways that this is true. I, myself, had never seen *The English Patient* but I predicted it would win because it was one of those cool artsy movies the Academy loves to have win. Okay, maybe I'm just bitter because *Fargo* lost (it did though, win Best Original Screenplay).

Oh well. I guess, in the end, the Oscars are a funny thing. No matter how much and how often we complain, we know, year after year, we'll always tune in to the Oscars. Why? Maybe it's the stars, the glamour, and maybe, just maybe, we secretly love the tacky dance numbers. Who knows?

My prediction for next year? Oprah hosts the Oscars. Be there.



Not (necessarily) a case of boy meets girl

Flux Magazines delivers its long awaited punch

by Nicholas Boston

Montréal's literary community is pleased to welcome the arrival of a new publication, *Flux: A magazine of queer expression*. With students of McGill University and l'Université de Montréal at its helm, the publication boasts material written in both English and French that sweeps across several genres: poetry, prose, critical essays, and visual arts.

Flux is unapologetically political, and given the benign state of the queer press of late, it offers a welcome punch. In its premiere issue, the editorial board of *Flux* tackles the topic of gender, journeying through the various emotional and symbolic realms which give rise to our hard-ons. It's not just a case of substituting boy meets girl for some easy same-sex formulation. It's about cracking that nut wide open to expose what's on the inside.

With gender operating as both its mode and focus of interrogation, the publication offers an interview with transgender activist, Leslie Feinberg, a theoretical instalment on the discursive limits of 'androgynous', and short prose that effectively casts doubt on gender and sexual classification.

Take for example, the following passage from Franco Pignoli's "When the Stars Threw Down Their Spears:" "Let me have it my way. I know it burns her. She exhales a narrow stream of smoke, like a spear, through the circle I'd blown. My hands reach into her thighs and begin to rise. Delicately and warm in the

niche, they now fondle her. And what's this, Beatitude? Sister, that means dick-all, she says, pulling away from me."

Lise Beaudry gives new meaning to the term "airy-fairy" with her photographic essay, "Welcome to the Inflated World of Rain and Muffin." The photographs chronicle the sexual exploits of a pair of female blowup dolls. The plastic lovers do it in the bath; they do it in a phone booth; they do it in a playground. And then, all sexed-out, they lie deflated on a futon as the rays of morning light play against the wall behind them. Against this frivolous display, Beaudry draws our attention to the plasticity of debates around pornography with the companion piece, "Graffiti Galore," which is a photograph of two women engaged in oral sex.

Where Beaudry might be said to be playing with irony in her work, the short stories of N. de Plume dispense with subtle suggestion altogether. "Well, I'll tell you truths with a teenage viper tongue," de Plume's narrator announces, "At 18, I am not living my life as the memorial for my systemically planned death. I live in anticipation and hunger for a tidal wave of movements that are birthed out of the pain of AIDS struggles.

Aye, and like the graffiti, being will be telling."

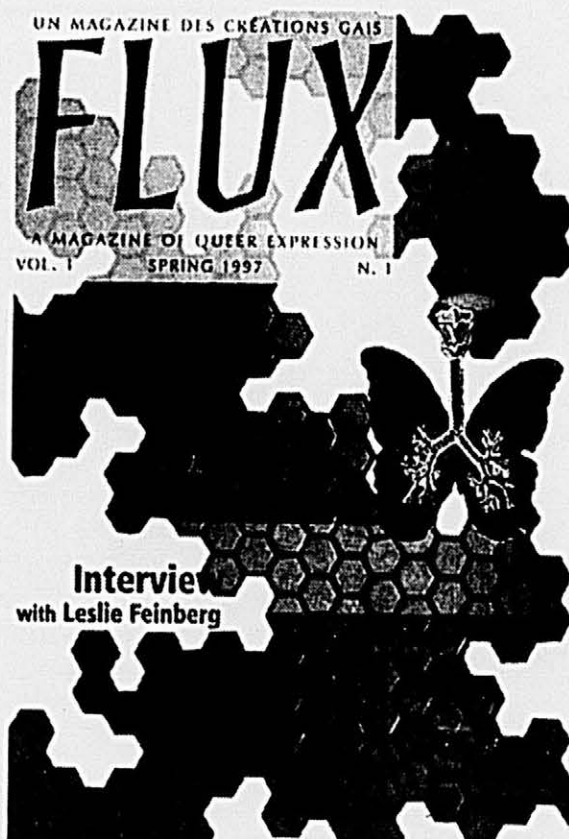
N. de Plume tells the side of queer marginalization that is not told in academic flourishes on the pages of competitively trendy texts published by Routledge. She tells

the side I cannot tell. That of teenage prostitutes, HIV-infected outlaws, "the baby queer boys and trannies I know [who] fuck without condoms because they were told it was inevitable they would get AIDS, and both straights and queers leave them the burden of proof for their identities."

The work of the poet Mariko makes a tongue-in-cheek commentary on the psychologies that define and bind communities. Her poem, "Wanted," is structured like a classified ad, and in one section, it reads: "Narrow-minded community seeks queer scapegoats. Must be willing to put up with an atmosphere of ignorance and a lot of jokes involving plaid shirts and chance encounters in men's bathrooms. Desire to fight oppression is optional. Don't Bother to send photos, we'll know who you are. PO/Box 12666."

Flux reaches out beyond local boundaries to queer communities in various parts of North America. Submissions included in the magazine come from Philadelphia, Seattle, Ohio, and New York, among other places. The extensive scope of this collection of creative works expresses *Flux's* philosophy that the queer community is malleable, that it spills out into territories that are not always predictable.

Flux is available, free of charge, at location on the McGill and U of M campuses, and cafés and other locations across the city.



Interview
with Leslie Feinberg


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A review of parking rates and how they differed from one parking area to the next has resulted in the following rates being approved by the office of the Vice-Principal - Planning and Resources, Dr. François Tavenas.

You will note that the daily rate has not increased from \$10.00, however, you will also note that in some cases, there are increases/decreases in the hourly rates. These rates will take effect in January 1997.

Additionally, we wish to inform the community that retired staff will also benefit as a result of our review in that they will be offered monthly parking at a reduced rate, equivalent to the cost of a S.T.C.U.M. monthly pass.

The areas in which the new parking rates will be implemented are listed below:

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More than Three hours	\$10.00

Entry between 4:00 pm and 7:00 am and exits before 9:00 am

Flat rate	\$ 5.00
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Parking on Sunday is free

Through the queer looking glass

Terrence McNally's *Lips Together, Teeth Apart*

by Paul Wozney

Terrence McNally's *Lips Together, Teeth Apart* is an extended play exploring queer stereotypes of heterosexuals. The play's shortcoming is that it packs in so many events into three acts that playwright Steven McNally's commentary on the satirical flip-side stereotyping of straight people by queers is lost.

A somewhat comedic portrayal of these ideas, McNally's (writer of the play *The Kiss of the Spider Woman*) play uses stereotypes of homophobic heterosexuals that everyone might expect: a fat beer-and-burger loving contractor, a stiff, cynical self-centered academic, a bubbly, loquacious neighbourhood theater-acting housewife and a moody, self-pitying painter. All were white, and two had thick New Jersey accents; apparently McNally's attempt to imply that they have low class origins. This is a pivotal tool in McNally's hypothesis that being uneducated contributes to homophobia.

However, instead of dealing with homophobia alone, McNally piles tragic events one after the other onto his characters. This overabundance of scenarios consequently subtracts from McNally's exploration of his perception of straight people and their attitudes. And inventory of the play's issues might read as such: two troubled marriages, one adulterous love triangle within those marriages, one sibling recently deceased from AIDS, one unhappy pregnancy, a case of terminal cancer, four people totally ignorant of queer sexuality, the inclusion of one largely queer community into the plot, two conflicting male egos and one drowned nude swimmer. The broadness of *Lips Together, Teeth Apart* never actually narrows to a scrutinous look at homophobia and its roots.

There is no delving into any of the characters' past to see how being raised in New Jersey and not going any further than high school has any bearing on attitudes towards queers. Similarly, two graduates are portrayed as equally homophobic, with the underlying notion that ignorant people exist among those who

have attained levels of higher education, as well. All four characters are scared to death of queers and there is no reason given as to why - they just are.

The most blatant stereotypes occur late in the play. John Haddock sticks his head in the pool (where Sally's Truman's gay brother and lover swam) to get AIDS.



HETEROS IN LOVE

It's funny for a second before it becomes apparent that this is McNally's idea of how heterosexuals think about gay men and their relation to AIDS.

Sam Truman spouts homophobic notions when speaking of his unborn child and how it won't be queer because "he'll raise it the right way." Other depictions included Sally, who hates her brother for being gay, and Chloe's screams in horror when splashed with water from the supposedly gay 'infested pool'. Not one of McNally's characters exhibits any understanding of queers, even in the most remote way, and I doubt that McNally meant to show that heterosexuals ever do.

On top of this, there is a token moment that occurs just after Sam's bit about raising his child the right way where he sees two men having sex. He is suddenly filled with wonder at the beauty of it all. I'm not sure what this sudden acceptance was meant to accomplish, but it certainly left much to be desired as an at-

tempt at a resolution of the issues, especially after three acts of 'fag bashing' and general bigotry towards queers.

There are plenty of comedic moments however, the most memorable is when sister Chloe asks brother Sam to show her 'Sammy's Jr.', as she puts it, after he showers in the pool side stall.

Yet I left feeling manipulated and guilty of homophobia because I was a heterosexual. The play has many lines or phrases like, "well, you know what they're like," where the sous-entendre is glaring. Under every joke was a little flag waving the queer banner, as if to say that no heterosexual had ever done anything to help a queer.

Incidentally, I later spoke with a friend's gay uncle after seeing the play, and he, to my surprise, remarked that he identified completely with McNally's view of how heterosexuals think of queers. With this in mind, I thought perhaps it was a big joke or good laugh to help us see how far society has come in the treatment of queers but I came away with a much darker feeling after *Lips Together, Teeth Apart*.

I wholeheartedly agree that McNally's satire provokes the audience to a self-examination of their treatment of queers, specifically gay men - to deny that would totally devalue the play.

The real question is whether or not the stereotypes in McNally's play are genuine spoof material. Given the benefit of the doubt, the presence of comedy and propaganda suggest that McNally is attempting to portray how many queers are guilty of the same paranoia as heterosexuals. That being the case, the play's significance is that it exposes myths about queers while raising questions about how queers perceive the 'hets'.

Lips Together, Teeth Apart runs through until March 30 at the Saidye Bronfman Centre for the Arts, 5170 Cote-Ste-Catherine. Tickets from \$20-30. Info: 739-7944.

Events

Thursday, March 27

• **Peer Health Education Program** will be recruiting new volunteers for the upcoming school year. If you are interested, please submit your curriculum vitae to Nadia or Christine at Health Services. Info call: 398-6017.

• **Brain Matters** on CKUT (90.3 FM) will be featuring an interview with Linda McQuaig at 19h00.

• **Kababaihan: Filipina Portraits** A video documentary portraying the effects of imperialism on the Filipino people and women's resistance against it. 550 Sherbrooke Rm 1180 at 18h00.

Friday, March 28

• **Male extras needed** Casting to-

Tuesday April 1

• **Inaugural Lecture** presenting B. Barry Levy, Dean of the Faculty of Religious Studies, who will be Lecturing on Jewish, Christian and Moslem Responses to the Hebrew Bible. Redpath Hall 18h00.

Thursday April 3

• **LBGTQM Queer Support and Referral Line** Introductory meeting for everybody interested in volunteering next year. 18h00 in Shatner 425. For info call Peter or Emily 398-6822.

Ongoing

• **The Montréal Sexual Assault Centre** seeks volunteers to work on the telephone crisis line. Info.: 934-

4504 or 934-0505 ext. 452.

• **The McGill Women's Union** offers an informal peer facilitated post abortion support group. No counselors present. Time to be arranged based on interest. Info: Terri at 398-6823.

• **McGill African Students Society** is presenting Africa Week This year's theme is Africa: Reality vs. Stereotype. April 1-3 Room 107/108 Shatner building; country exhibits. Gala night April 3 featuring dances, recitals, skits, fashion show and African food festival followed by the 'Party' with Butcher T. 18h00 Cover \$8. For info call 398-2226.

• **Volunteer with Seniors** The CLSC Rene-Cassin is offering a special 13-week volunteer intensive programme for people wishing to attain experience in gerontology. Call Jo-Ann LaValliere 488-0163, ext. 351.



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MARCH ON JAMES ADMIN

The Administration wants to defy the government and impose hundreds of dollars in new fees.

The Administration assures us that we are in the 'discussion stages,' while without even a formal motion passed at either of the University's decision-making bodies, the fees have already been printed in the course calendar.

Students were not even involved in the drafting of the new fees, and have not been offered any concrete guarantees as to where the money will go.

SSMU & PGSS believe that the government will penalize McGill for the introduction of the fees through further million dollar cuts, thus leaving us paying more for the same or worse quality.

The Administration has always wanted to privatize our University, defying the government and seeing public funding cut is just one more step down that path.

Therefore the Students' Society of McGill, and the Post Graduate Students' Society have decided to unite against the new fees, and demonstrate for accessible, well publically-funded, high quality education.

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FRIDAY, APRIL 11, 1997

Nomination forms for a Board of Director position (10 positions) will be available at the COOP SSMU store located at 3480 McTavish. Deadline for Nomination form submission :

Friday, April 4, 1997.

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Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.60 per day, 3 or more consecutive days, \$4.05 per day. General Public: \$5.75 per day, or \$4.90 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST (7%) or PST (6.5%). Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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• Genocide in the 20th Century •
Dr. Frank Chalk
Concordia University Montreal, Quebec

April 2
3:30 PM

• Jewish Holocaust •
Ann Weiss, Director *Eyes from the Ashes*
University of Pennsylvania

April 2
12:00 PM

• Armenian Genocide •
Dr. Vahakn Dadrian
H.F. Guggenheim Foundation Conesus, NY

April 2
5:30 PM

April 3
1:00 PM

• Cambodian Genocide •
Dr. Jamie Metzl
Harvard University Cambridge, MA

• Psychological Perspective •
Dr. Donald M. Taylor
McGill University Montreal, Quebec

April 3
2:30 PM

April 3
4:00 PM

• Rwandan Genocide •
Dr. Villia Jefremovas
Carleton University Ottawa, Ontario

• Panel Discussion - All Lecturers - April 3, 5:30 PM •

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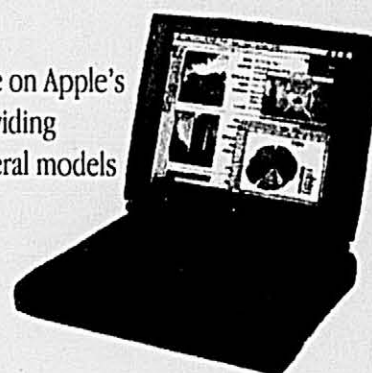
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